ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Technical data:

Producing laboratory: Chadwyck-Healey Ltd, Cambridge, England

General

AMERICAN CLASSICS
of the
NINETEENTH CENTURY

Cover: "FARMERS NOONING"
By William S. Mount
Suffolk Museum at Stony Brook

AMERICAN CLASSICS OF THE NINETEENTH CENTURY

THE CARNEGIE INSTITUTE, PITTSBURGH

THE MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA

THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND

THE BALTIMORE MUSEUM OF ART, BALTIMORE

THE CURRIER GALLERY OF ART, MANCHESTER

BOARD OF TRUSTEES OF CARNEGIE INSTITUTE, PITTSBURGH, PENNSYLVANIA

James M. Bovard (President); Roy A. Hunt (Vice-President); William P. Witherow (Secretary); Thomas L. Orr (Treasurer); Edward Duff Balken; James H. Beal; Frederick G. Blackburn; Walter J. Blenko; Arthur E. Braun; J. Frederic Byers, Jr.; Samuel B. Casey; Irma M. D'Ascenzo; Charles F. Dinan; Patrick T. Fagan; Benjamin F. Fairless; Thomas J. Gallagher; H. J. Heinz II; James F. Hillman; J. Garfield Houston; Paul F. Jones; John F. Laboon; David L. Lawrence; Park H. Martin; Richard K. Mellon; Leonard S. Mudge; William R. Oliver; Gwilym A. Price; James C. Rea; William M. Robinson; Bennett Rodgers; Charles J. Rosenbloom; Sidney A. Swensrud; John F. Walton, Jr.; John C. Warner; Frederic G. Weir; Lawrence C. Woods, Jr.; A. L. Wolk (Honorary).

Department of Fine Arts: Gordon Bailey Washburn, Director; Leon Anthony Arkus, Assistant Director; Herbert P. Weissberger, Curator of Decorative Arts.

OFFICERS AND TRUSTEES OF MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA, NEW YORK

James W. W. Dimon, M.D. (Chairman of the Board); Roy C. Van Denbergh (Vice-Chairman and Treasurer); William C. Murray (President and Secretary of the Board); Arthur L. Evans; Stuart W. Kellogg.

Richard B. K. McLanathan, Director, Community Arts Program; Joseph S. Trovato, Assistant to the Director.

Copyright 1957, by Carnegie Institute, Pittsburgh

BOARD OF TRUSTEES OF THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND, VIRGINIA

George D. Gibson (President); Horace A. Gray, Jr. (Executive Vice-President); Mrs. Alfred I. duPont, Morton G. Thalhimer, George Cole Scott, Jr., Hon. FitzGerald Bemiss (Vice-Presidents); Leslie Cheek, Jr., (Secretary); Richard A. Velz (Assistant Secretary); Mrs. John H. Bocock; Mrs. John D. Butzner, Jr.; C. Francis Cocke; Hon. Edmund T. deJarnette; Mrs. Robert W. Daniel; DeSoto FitzGerald; Mrs. Edwin Darius Graves, Jr.; Hon. Garland Gray; Hon. Raymond R. Guest; Dr. William H. Higgins, Jr.; Jay W. Johns; Robert T. Marsh, Jr.; Paul Mellon; John G. Pollard, Jr.; Mrs. E. Addison Reynolds; Richard S. Reynolds, Jr.; Webster S. Rhoads, Jr.; Walter S. Robertson; Mrs. Dave E. Satterfield, Jr.; Dr. James Asa Shield; Mrs. J. Gordon Smith; Hon. Thomas B. Stanley; Rear Admiral Lewis L. Strauss; Mrs. Virginia Clarke Taylor; Hon. William M. Tuck; Dr. Douglas VanderHoof; Mrs. Walter A. Williams, Jr. Ex-Officio: Hon. Thomas B. Stanley, Governor of Virginia; Hon. A. E. S. Stephens, Lieutenant Governor of Virginia; F. Henry Garber, Mayor of Richmond; Hon. E. Blackburn Moore, Speaker of the House of Delegates.

Leslie Cheek, Jr., Director; Mrs. Muriel B. Christison, Associate Director.

EXECUTIVE BOARD AND TRUSTEES OF THE BALTIMORE MUSEUM OF ART, BALTIMORE, MARYLAND

Frederick J. Singley, Jr. (President); Robert G. Merrick (Executive Vice-President); William J. Casey (Treasurer); Eloise H. Wilson (Secretary); George W. Constable; J. G. D'Arcy Paul; Mrs. Harold Holmes Wrenn; Edward M. Benesch; George Boas; J. R. Herbert Boone; Alexander S. Cochran; William A. Dickey, Jr.; Laurence H. Fowler; Alexander B. Griswold; George B. Hess; Richard H. Howland; Mrs. Harold D. Jacobs; Francis H. Jencks; Joseph Katz; Trafford Klots; Sidney Lansburgh; Herman Maril; Philip B. Perlman; David M. Robinson; John H. Scarff; Mrs. Harry Slack; Miss E. P. Spencer; Mrs. J. C. Taliaferro, Jr.; Henry E. Treide; Alan Wurtzburger. Ex-Officio: Hon. Thomas D'Alesandro, Jr., Mayor of Baltimore; Leon Abramson, President of City Council; Walter R. Graham, Comptroller.

Adelyn D. Breeskin, Director; William Allan MacDonald, Assistant Director; Gertrude Rosenthal, Senior Curator.

TRUSTEES OF THE CURRIER GALLERY OF ART, MANCHESTER, NEW HAMPSHIRE

Judge Peter Woodbury (Chairman); Norwin S. Bean; Robert P. Booth; Raymond H. Daniels; Florence C. Derr; Marston Heard; Ruth W. Higgins; Mrs. Charles B. Manning; William G. Saltonstall.

Charles E. Buckley, Director; Melvin E. Watts, Curator; Margaret M. Fox, Administrative Assistant.

ACKNOWLEDGMENT

We are grateful to the FOLLOWING LENDERS for their generosity in making this exhibition possible:

ADDISON GALLERY OF AMERICAN ART,
PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS

ALBRIGHT ART GALLERY, BUFFALO, NEW YORK

AMERICAN ACADEMY OF ARTS AND LETTERS, NEW YORK CITY

ART ASSOCIATION OF INDIANAPOLIS, INDIANA

BABCOCK GALLERIES, NEW YORK CITY

THE BOATMEN'S NATIONAL BANK OF ST. LOUIS, MISSOURI

BOSTON ATHENAEUM, BOSTON, MASSACHUSETTS

THE BROOKLYN MUSEUM, BROOKLYN, NEW YORK

THE BUTLER INSTITUTE OF AMERICAN ART, YOUNGSTOWN, OHIO

CANAJOHARIE ART GALLERY, CANAJOHARIE, NEW YORK

CARNEGIE INSTITUTE, PITTSBURGH, PENNSYLVANIA

CAROLINA ART ASSOCIATION, CHARLESTON, SOUTH CAROLINA

THE CENTURY ASSOCIATION, NEW YORK CITY

WALTER P. CHRYSLER, JR., NEW YORK CITY

CITY ART MUSEUM OF ST. LOUIS, MISSOURI

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO

COLUMBIA MUSEUM OF ART, COLUMBIA, SOUTH CAROLINA

THE COLUMBUS GALLERY OF FINE ARTS, COLUMBUS, OHIO

THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

DARTMOUTH COLLEGE, HANOVER, NEW HAMPSHIRE

DAYWOOD ART GALLERY, INC., LEWISBURG, WEST VIRGINIA

THE DETROIT INSTITUTE OF ARTS, DETROIT, MICHIGAN

DUQUESNE CLUB, PITTSBURGH, PENNSYLVANIA

JOSEPH R. FAZZANO, CRANSTON, RHODE ISLAND

MR. AND MRS. WALTER FILLIN, ROCKVILLE CENTER, NEW YORK

FOGG ART MUSEUM, HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS

MRS. L. M. FORNCROOK, PITTSBURGH, PENNSYLVANIA

FORT WORTH ART ASSOCIATION, FORT WORTH, TEXAS

THE HACKLEY ART GALLERY, MUSKEGON, MICHIGAN

HAVERFORD COLLEGE, HAVERFORD, PENNSYLVANIA

MRS. HENRY J. HEINZ II, PITTSBURGH, PENNSYLVANIA

ARTHUR C. HOSKINS, ST. LOUIS, MISSOURI

THE KNOEDLER GALLERIES, NEW YORK CITY

MALDEN PUBLIC LIBRARY, MALDEN, MASSACHUSETTS

MRS. GRANT McCARGO, PITTSBURGH, PENNSYLVANIA

THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY

MILCH GALLERIES, NEW YORK CITY

MILWAUKEE ART INSTITUTE, MILWAUKEE, WISCONSIN

THE MINNEAPOLIS INSTITUTE OF ARTS, MINNEAPOLIS, MINNESOTA

MISS ADELAIDE MITCHELL, PITTSBURGH, PENNSYLVANIA

THE MONTCLAIR ART MUSEUM, MONTCLAIR, NEW JERSEY

MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA, NEW YORK

MUSEUM OF FINE ARTS, BOSTON, MASSACHUSETTS

MR. AND MRS. HENRY R. NASH, PITTSBURGH, PENNSYLVANIA

NATIONAL ACADEMY OF DESIGN, NEW YORK CITY

NATIONAL COLLECTION OF FINE ARTS,
SMITHSONIAN INSTITUTION, WASHINGTON, D. C.

NATIONAL GALLERY OF ART, WASHINGTON, D. C.

NELSON GALLERY, ATKINS MUSEUM, KANSAS CITY, MISSOURI

THE ART MUSEUM OF THE NEW BRITAIN INSTITUTE,
NEW BRITAIN, CONNECTICUT

NEW YORK STATE HISTORICAL ASSOCIATION, COOPERSTOWN, NEW YORK

THE NEWARK MUSEUM, NEWARK, NEW JERSEY

JOHN O'CONNOR, JR., PITTSBURGH, PENNSYLVANIA

CLAIBORNE PELL, NEWPORT, RHODE ISLAND

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS,
PHILADELPHIA, PENNSYLVANIA

PHILADELPHIA MUSEUM OF ART, PHILADELPHIA, PENNSYLVANIA

THE PHILLIPS COLLECTION, WASHINGTON, D. C.

PORTLAND ART MUSEUM, PORTLAND, OREGON

THE ART MUSEUM, PRINCETON UNIVERSITY, PRINCETON, NEW JERSEY

VICTOR D. SPARK, NEW YORK CITY

MR. AND MRS. ALEXANDER C. SPEYER, PITTSBURGH, PENNSYLVANIA

W. S. STIMMEL, JR., PITTSBURGH, PENNSYLVANIA

SUFFOLK MUSEUM AT STONY BROOK, LONG ISLAND, NEW YORK

SYRACUSE UNIVERSITY, SYRACUSE, NEW YORK

THE TAFT MUSEUM, CINCINNATI, OHIO

THE TOLEDO MUSEUM OF ART, TOLEDO, OHIO

UNIVERSITY OF GEORGIA, ATHENS, GEORGIA

UNIVERSITY OF MICHIGAN MUSEUM OF ART, ANN ARBOR, MICHIGAN

WALKER ART CENTER, MINNEAPOLIS, MINNESOTA

MR. AND MRS. JOHN F. WALTON, JR., PITTSBURGH, PENNSYLVANIA

WELLESLEY COLLEGE, WELLESLEY, MASSACHUSETTS

WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

FOREWORD

IT is nowhere easy for artists to fulfill their gifts, and in America it was surely harder during the last century than it is in our own. Poor Washington Allston, so full of happy assurance, collapsed before he had concluded his promising career, a victim, like his pupil Samuel F. B. Morse, of the conflict between romantic ideals and soft-spoken reality. In accordance with their high-minded European training, both artists had wanted to paint great and resounding "History pictures" such as Benjamin West, their American mentor in London, was producing. They had not fully faced America's plain distaste for heroic imagery.

The academic snobbery attached to "History painting" would still remain a force in Europe during the entire nineteenth century. But even over there a tendency towards the "democratization of the heroic" as Mario Praz calls it, was in opposition to lofty subjects. Though Sir Joshua Reynolds in his *Discourses* could enjoin young painters to seek out superior themes in history, poetry, or religious writings rather than descend to models from everyday life, he already disregarded his own advice. Allston and Morse, caught between two worlds, gave up painting, the former leaving unfinished his heroic *Belshazzar's Feast*, the latter to turn his attentions to the electric telegraph which he had invented.

Inasmuch as American painters then recognized that their art must represent an extension of European culture, they generally spent much time abroad. Some, as we all know, settled there as permanent residents. These included Pittsburgh's Mary Cassatt as well as James McNeill Whistler and John Singer Sargent. These international figures consort somewhat oddly in our exhibition with such homespun painters as David Blythe, Ralph Blakelock, and Albert Ryder, especially as the expatriates are less moving artists than their awkward colleagues who remained at home. So, too, the susceptibility of Chase to foreign recipes, whether from Leibl's, Fortuny's, or Boldini's hands, as well as the collapse of George Caleb Bingham's art after his stay in Düsseldorf, may remind us of the real danger that Europe represented to the nineteenth-century American artist. In art, as Copley's experience of an earlier day had also shown, it is the full development of a man's humanity, not of his technique, that matters most, however desirable a happy marriage of the two may be.

Yet, nineteenth-century American artists who did not look abroad for their patrons might not find any at all. Winslow Homer and Thomas Eakins did manage to survive here, though even these giants of their time suffered from isolation on a rough continent so far

removed from the main trends in Western art. Somewhat thin, dry, and brittle in substance, their gravely poetic images seem to touch us as much by their inherent sadness as by their makers' intended effects. Thwarted in their ability to fulfill their superior interpretive powers, Homer and Eakins were destined to be lonely men, the difficulty of whose positions is transparent in their work.

Moreover, American painters such as Homer and Eakins, because reared in the academic tradition, suffered from a misconception of the nature of their calling. "The arts of design," wisely wrote William Dunlap in 1834 in his *History of the Rise and Progress of the Arts of Design in the United States*, "are usually considered as commentators upon history and poetry. Truly, they are impressive commentators. But to consider them as only such is to degrade them. To invent belongs to the artist as well as to the poet . . . it is no less to invent the fable than to illustrate it."

While neither Homer nor Eakins essayed any high-minded comment on history or poetry such as Allston and Morse had attempted, they did accept the academic notion, prevalent on both sides of the Atlantic, that the function of the artist is the imitation of nature. They aimed only to illustrate "the fable," and for them the fable was "nature,"—the world of appearances. Neither understood, as Dunlap had realized, that a picture should itself be an original invention instead of a copy or paraphrase of the model. The error of presuming that beauty and goodness reside initially outside a painting, that is to say within the model, and that they must be introduced into the work of art by the exertions of a highly-trained imitator, was a commonplace one at that time. It resulted in the belief that the superior model must be sought out and tracked down if beauty and truth are to be captured. Even today this point of view still betrays the naive into a futile search for beautiful sites and special subjects for the brush.

Homer and Eakins, though remaining victims of this academic doctrine, (one which had already been firmly discredited across the ocean), had vigorously rejected the parallel neoclassic notion of selecting ideal aspects of nature for their images. In fact, being typical American Puritans, they were against prettiness, regarding the imitation of anything but harsh facts as both unnatural and immoral. So, instead of ejecting nature's defects from their work as the Academies advised, they favored unflinching statements of them. As Foster Damen once wittily declared, the American portraitists like Eakins, having curtly refused to idealize their sitters, embraced for them instead the sentiments of the old church hymn, "Just as I am, without one plea. . ."

In contrast to these naturalists, George Inness, as well as Ralph Blakelock and Albert Ryder, found it natural to reject the given image by turning in upon themselves, thereby creating original imagery out of the dreamlike forms of their subjective vision. "The artist should fear to become the slave to detail," said Ryder. "He should strive to express his thought and not the surface of it. What avails a storm cloud accurate in form and color if the storm is not therein?"

Each of these artists suffered from the indifference of potential patrons in varying degrees, and this neglect, particularly in the cases of Blakelock and Ryder, crippled their art. Ryder came to behave like an early Christian saint, hermetically buried in his debris-filled apartment, while the poor and desperate Ralph Blakelock lost his reason in the unequal struggle. Indeed Blakelock, who couldn't sell his work for a few hundred dollars when he was still capable of painting, was early thought to be dead and was finally discovered, only because one of his pictures was sold at auction for $20,000, a frustrated creature in an insane asylum. It is not without interest to wonder, before the great and moving beauty of their images, what Albert Ryder and Ralph Blakelock would have made of their talents had their fellow men encouraged them before it was too late.

Ralph Blakelock, like Ryder, avoided naturalism in his similarly monochromatic works, believing that color should be employed, as he said, "until it seems to flow upon the senses, as some melody." He had the misfortune to shape his art in other than conventional fashions, to be in fact something of an expressionist at a time when realism alone was understood. He knew he might trust himself to create as one in harmony with nature. "The laws of the art of painting," he is quoted, "are the laws of the creator, as to expression, color, form, unity, harmony, heighth, depth, tone; when the knowledge is obtained, then we may trust our emotional nature or spirit to create, and then, upon comparison, we find them like nature."

George Inness, senior of these men by more than twenty years, had the good fortune to please his contemporaries better, although even he was sometimes regarded as a radical. An epileptic like Van Gogh, he was a nervous and high-strung man who set much store on his instinctive responses and upon the sweeping power of improvisation. Discussing Corot's landscapes, which then were also regarded with a doubtful eye, Inness once remarked that greatness lies in the realm of emotion and idea, not in the realm of fact. "Art," he told Elliott Daingerfield, "is the endeavor on the part of the mind to express through the senses ideas of the great principles of unity." How modern to express your deep feeling for nature's unity, and how suspect of him! Tuckerman, in 1867, complained that Inness' manner "overlaps the modesty of nature, and license takes the place of freedom." Even J. J. Jarves in 1865 ended a sensitive review by noting "startling inequalities and wantonness of brush, making Inness the Byron of our landscapists."

What are we to make of such a variety of expression, or of artists of such unequal merit, all stemming from the same national source? "Classics" they may be, in the sense of standard painters in the history of American art. Yet merely to embrace them as stock figures of an era is no explanation of their diversity. What, if anything, we may ask, do they have in common?

Perhaps, before all else, they share the same fate, their fate as Americans who were born at a time when an artist had either to escape the limitations of his destiny by living abroad, or else face up to the crude circumstances of life at home. Neither choice offered

salvation. Those who fled, like Sargent and Chase, were tempted to smother their sense of inferiority with a manual dexterity that could be counted upon to dazzle the world. Yet even though this sleight-of-hand provided a temporary assuagement, it tended to kill creative powers of the artist in the process. As for those who remained at home, an insufficiency of both experience and patronage constantly threatened their hopes. Indeed they must invent their art if they stayed, there being neither teachers nor collections to offer guidance; and they must suffer misunderstanding or indifference should they rise above the heads of the ignorant crowd.

In spite of these hazards, as we have already noticed, painters such as Ryder, Blakelock, and Inness produced works that touch us more deeply than those of Sargent, Chase, or even Whistler. Yet they are awkward often enough, and certainly lack sophistication or brilliance. As homespun talents, they suffer from lack of training and from being separated from the traditions of technical knowledge and iconography such as support artists in older cultures.

We can only imagine what a remarkable figure David Blythe of Pittsburgh would have been had fate permitted him to be born at this time in England or France rather than in East Liverpool, Ohio. Crippled though he was by his solitary destiny, he can nevertheless continue to delight us by his quick and biting humor, somewhat as his friend Stephen Foster does with his own infectious art. With his sharp sense of reality, comparable in spirit if not in fulfillment to that of Adriaen Brouwer, Blythe lifts his art above the more competent painting of other rustic masters such as George Caleb Bingham and William Mount. Blythe may find it practical to overplay his jokester's hand, yet reality still manages to show its unmistakable countenance, leering at us from within, and we know at once how thin is the veil between ourselves and truth.

Mount and Bingham, in contrast—though they were exceedingly well-mannered artists—offered their wild roses with every thorn gratuitously removed. In so doing, they were only conforming to the sensibilities of a well-to-do middle class. On both sides of the Atlantic, Victorian society intended to avoid the trumpet calls of the heroic in favor of comfort and tranquility. The boundaries of life might need to be narrowed instead of widened, as Allston and the Romantics had wished, but before all else it must be serene, pretty, and safe. No one should be able to say that Americans were lacking either in gentility or taste.

GORDON BAILEY WASHBURN

INDEX

Artist	*Nos.*
ALLSTON, WASHINGTON	1– 7
BINGHAM, GEORGE CALEB	19– 25
BLAKELOCK, RALPH ALBERT	82– 88
BLYTHE, DAVID GILMOUR	26– 37
CASSATT, MARY	72– 76
CHASE, WILLIAM MERRITT	89– 97
EAKINS, THOMAS	63– 71
HASSAM, CHILDE	112–120
HOMER, WINSLOW	55– 62
INNESS, GEORGE	38– 45
MORSE, SAMUEL F. B.	8– 13
MOUNT, WILLIAM SIDNEY	14– 18
RYDER, ALBERT PINKHAM	77– 81
SARGENT, JOHN SINGER	105–111
TWACHTMAN, JOHN HENRY	98–104
WHISTLER, JAMES ABBOTT McNEILL	46– 54

Note: The asterisk (*) is used to designate paintings exhibited only at Carnegie Institute.

WASHINGTON ALLSTON (1779-1843)

Born in 1779 on Allston plantation, South Carolina; schooled in Newport, Rhode Island; graduate of Harvard, 1800; traveled with Edward Malbone to London to study under Benjamin West, 1801-1803. Studied in Paris and Rome, 1803-1808; returned permanently to America in 1818. Lived in Boston and Cambridgeport, Massachusetts. Died 1843.

1 THE BROKEN JUG (1803)
Oil on canvas, 36 x 28 inches
Lent by The Knoedler Galleries

2 ITALIAN LANDSCAPE (1805/08)
Oil on canvas, 39 x 51 inches
Lent by the Addison Gallery of American Art, Phillips Academy

3 BENJAMIN WEST (1814/37)
Oil on canvas, 30 x 25 inches
Lent by the Boston Athenaeum

4 THE FLIGHT OF FLORIMELL (1819)
Oil on canvas, 36 x 28 inches
Lent by The Detroit Institute of Arts

*5 COAST SCENE ON THE MEDITERRANEAN (1811)
Oil on canvas, 34 x 40 inches
Lent by the Columbia Museum of Art

*6 ITALIAN LANDSCAPE (1814)
Oil on canvas, 44 x 72 inches
Lent by The Toledo Museum of Art, Gift of Florence Scott Libbey, 1949

*7 THE DELUGE
Oil on canvas, 48¼ x 66 inches
Lent by The Metropolitan Museum of Art

WASHINGTON ALLSTON: "ITALIAN LANDSCAPE"

Lent by Addison Gallery of American Art, Phillips Academy

SAMUEL FINLEY BREESE MORSE (1791-1872)

Born in Charlestown, Massachusetts, in 1791, son of Jedidiah Morse, "father of American geography"; after graduation from Yale, went to London in 1811 to study under Benjamin West at Royal Academy and with Washington Allston; returned to America in 1815. Painted portraits on Atlantic seacoast. Settled in New York City in 1823, where three years later he was a leader in founding the National Academy of Design. In Europe 1829-1833; returned to New York to invent and perfect the electric telegraph. Died in 1872.

8 EMMA JANE DOUGHTY (MRS. FRANCIS DALLAS QUASH) (1818/21)
Oil on canvas, 29 x 25 inches
Lent by the Carolina Art Association

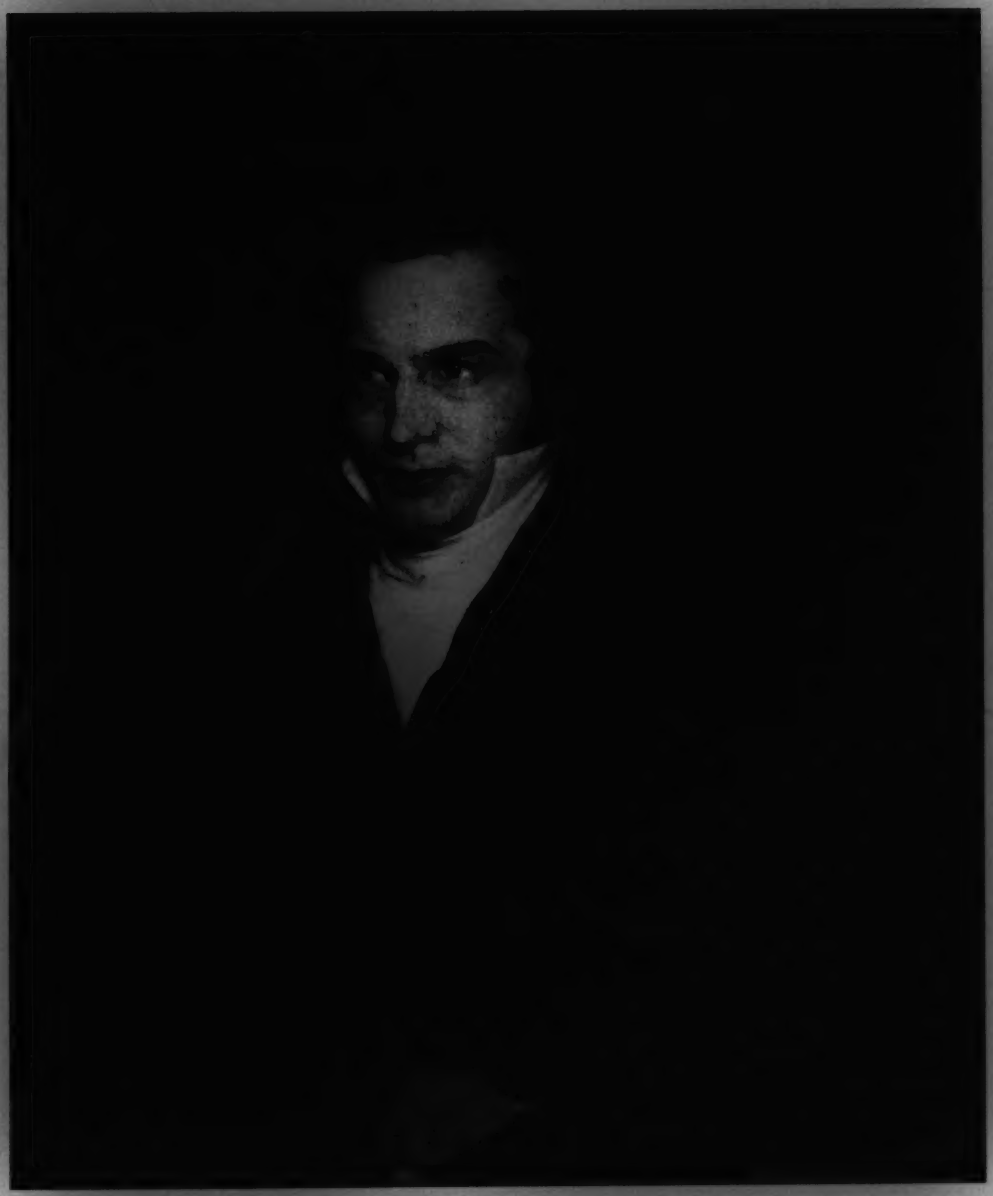
9 PORTRAIT OF WILLIAM CULLEN BRYANT (c. 1830)
Oil on canvas, 30 x 25 inches
Lent by the National Academy of Design

10 CONTADINA, OR PEASANT GIRL OF NATTUNO, AT THE SHRINE OF THE MADONNA (c. 1830)
Oil on canvas, 21½ x 17¼ inches
Lent by The Knoedler Galleries

11 PORTRAIT OF MRS. FANNY LEWIS
Oil on canvas, 30⅛ x 25 inches
Lent by Yale University

*12 INTERIOR OF THE LOUVRE (1832/33)
Oil on canvas, 76 x 106 inches
Lent by Syracuse University

*13 THE CHAPEL OF THE VIRGIN AT SUBIACO (1830/31)
Oil on canvas, 30 x 37 inches
Lent by the Worcester Art Museum



SAMUEL FINLEY BREESE MORSE: "PORTRAIT OF WILLIAM CULLEN BRYANT"

Lent by the National Academy of Design

WILLIAM SIDNEY MOUNT (1807-1868)

Born 1807, son of farmer at Setauket, Long Island; brother of Henry Smith and Shepard Alonzo Mount, also painters. Apprenticed to former, a sign and ornamental painter, 1824, in New York City. Entered drawing school of the new National Academy of Design in 1826. Worked in and about New York City until 1837, when he settled at Stony Brook, Long Island. Elected Academician of National Academy in 1832. Died, Setauket, 1868.

14 PORTRAIT OF MRS. MANICE (1833)
Oil on canvas, 30 x 25 inches
Lent by The Knoedler Galleries

15 FARMERS NOONING (1836)
Oil on canvas, 20 x 24 inches
Lent by the Suffolk Museum at Stony Brook

16 THE LONG STORY (1837)
Oil on panel, 16 x 29¼ inches
Lent by The Corcoran Gallery of Art

17 RINGING THE PIG (1842)
Oil on canvas, 25 x 30 inches
Lent by the New York State Historical Association

*18 THE POWER OF MUSIC (1847)
Oil on canvas, 17 x 21 inches
Lent by The Century Association

WILLIAM SIDNEY MOUNT: "RINGING THE PIG"

Lent by the New York State Historical Association

GEORGE CALEB BINGHAM (1811-1879)

Born in 1811 in Virginia, and moved with family in 1819 to Missouri, where he spent most of his life. Taught himself portrait painting with some assistance from Chester Harding. In the thirties he studied a few months at the Pennsylvania Academy of the Fine Arts in Philadelphia. Returned about 1844 to spend his life in Missouri as historian of the frontier, except for visit to Düsseldorf, Germany, in 1856-1858. Died in Kansas City, 1879.

19 RAFTSMEN PLAYING CARDS (1847/50)
Oil on canvas, 28 x 36 inches
Lent by the City Art Museum of St. Louis

20 CAPTURED BY INDIANS (1848)
Oil on canvas, 25 x 30 inches
Lent by Arthur C. Hoskins

21 THE BELATED WAYFARERS (1852)
Oil on canvas, 25 x 30 inches
Lent by Arthur C. Hoskins

22 DR. BENOIST TROOST (1859?)
Oil on canvas, 40½ x 29⅝ inches
Lent by the Nelson Gallery, Atkins Museum, Gift of the Board of Education

*23 THE JOLLY FLATBOATMEN (1844)
Oil on canvas, 38 x 48½ inches
Lent by Claiborne Pell

*24 THE TRAPPERS' RETURN (1851)
Oil on canvas, 26¼ x 36¼ inches
Lent by The Detroit Institute of Arts

*25 THE VERDICT OF THE PEOPLE (1854/55)
Oil on canvas, 45½ x 64¼ inches
Lent by The Boatmen's National Bank of St. Louis

GEORGE CALEB BINGHAM: "RAFTSMEN PLAYING CARDS"

Lent by the City Art Museum of St. Louis

DAVID GILMOUR BLYTHE (1815-1865)

Born 1815, on a farm near East Liverpool, Ohio. At fifteen, apprenticed to Pittsburgh cabinet maker and wood carver, Joseph Woodwell. Traveled on rivers. Worked in Navy for three years, 1837-1840. Painted portraits. Followed the Thirteenth Pennsylvania Regiment at outbreak of Civil War. Died in Pittsburgh in 1865.

26 POST OFFICE (c. 1863)
Oil on canvas, 24 x 20 inches

27 THE OVERTURNED CARRIAGE
Oil on canvas, 20¾ x 29¼ inches

The above paintings lent by Carnegie Institute

28 DRY GOODS AND NOTIONS
Oil on canvas, 22 x 27 inches

29 THE RUNAWAY
Oil on canvas, 18 x 24½ inches

*30 BOY WITH CORN
Oil on canvas, 27 x 23 inches

*31 THE FIRECRACKER (1856)
Oil on canvas, 28 x 22 inches

*32 THE HUNTER
Oil on canvas, 14 x 20 inches

*33 INTERIOR
Oil on canvas, 26 x 32 inches

*34 SIPPING WINE
Oil on canvas, 26 x 31 inches

*35 STAGECOACH
Oil on canvas, 18 x 14 inches

*36 STORY OF THE BATTLE
Oil on canvas, 16½ x 21 inches

*37 TOWN CRIER
Oil on canvas, 14½ x 11 inches

The above paintings lent by the Duquesne Club

DAVID GILMOUR BLYTHE: "DRY GOODS AND NOTIONS"

Lent by the Duquesne Club

GEORGE INNESS (1825-1894)

Born in 1825 on a farm near Newburgh, New York, but grew up in New York City and nearby New Jersey. Apprenticed 1841 to map engravers, Sherman and Smith. First exhibited paintings at National Academy, 1844; and at American Art Union, 1845. Studied with Regis F. Gignoux in 1846, and following year made first of several visits to Europe. Elected National Academician in 1853. Settled, at end of life, in New York City and Montclair, New Jersey. Died 1894.

38 CHRISTMAS EVE (1866)
Oil on canvas, 22 x 30 inches
Lent by The Montclair Art Museum

39 CASTEL GANDOLFO (1876)
Oil on canvas, 20⅛ x 30⅛ inches
Lent by the Portland Art Museum

40 THE TROUT BROOK (1891)
Oil on canvas, 30 x 45¼ inches
Lent by The Knoedler Galleries

41 IN THE BERKSHIRES
Oil on canvas, 19 x 30 inches
Lent by the Malden Public Library

*42 LANDSCAPE (1870)
Oil on canvas, 30 x 40 inches
Lent by Mrs. Henry J. Heinz II

*43 VALLEY LANDSCAPE
Oil on canvas, 34 x 44 inches
Lent by Mrs. Grant McCargo

*44 WOOD INTERIOR (1886)
Oil on canvas, 21½ x 26½ inches
Lent by Mr. and Mrs. Alexander C. Speyer

*45 THE CLOUDED SUN (1891)
Oil on canvas, 30 x 45 inches
Lent by Carnegie Institute

GEORGE INNESS: "CASTEL GANDOLFO"

Lent by the Portland Art Museum

JAMES ABBOTT McNEILL WHISTLER (1834-1903)

Born 1834, Lowell, Massachusetts, son of George Washington Whistler. Entered West Point 1851; worked briefly at United States Coast and Geodetic Survey Office as draftsman. To Paris 1855 to study art. After five years, settled permanently in London. Etcher, lithographer, author (*The Gentle Art of Making Enemies*), and painter. Died, London, 1903.

46 OLD BATTERSEA BRIDGE
Oil on canvas, 25 x 30 inches
Lent by the Addison Gallery of American Art, Phillips Academy

47 THE BARBER'S SHOP, ROSE AND RED
Oil on panel, 5½ x 8¼ inches
Lent by University of Georgia

48 CHELSEA HOUSES
Oil on panel, 9¼ x 5¼ inches
Lent by The Knoedler Galleries

49 THE GOLD SCAB
Oil on canvas, 73 x 55 inches
Lent by The Knoedler Galleries

50 CARLYLE
Oil on canvas, 24 x 18 inches
Lent by Haverford College

*51 THE WHITE GIRL (1861/62)
Oil on canvas, 84½ x 42½ inches
Lent by the National Gallery of Art, Harris Whittemore Collection

*52 SEA AND RAIN (1865)
Oil on canvas, 20 x 28⅝ inches
Lent by the University of Michigan Museum of Art

*53 LA NAPOLITAINE: ROSE ET OR
Oil on canvas, 20 x 12 inches
Lent by Wellesley College

*54 SARASATE
Oil on canvas, 85½ x 44 inches
Lent by Carnegie Institute

JAMES ABBOTT McNEILL WHISTLER: "THE GOLD SCAB"

Lent by The Knoedler Galleries

WINSLOW HOMER (1836-1910)

Born 1836, Boston, Massachusetts. Lithographer's apprentice 1855. To New York 1859, studying at National Academy and with Frederic Rondel. Illustrated for *Harper's Weekly* and other periodicals 1857-1875. War correspondent 1862-1864. First oils about 1862. Paris, 1867. Virginia, 1875-1880. England, 1881-1882. Settled in Prout's Neck, Maine, 1884. Often visited Canada, Adirondacks, Florida, and Caribbean. Died 1910.

55 THE GLEANERS (1867)
Oil on panel, 6 x 18 inches
Lent by Joseph R. Fazzano

56 EVENING (c. 1870)
Oil on canvas, 12 x 18 inches
Lent by Mr. and Mrs. Walter Fillin

57 HIGH CLIFF, COAST OF MAINE (1894)
Oil on canvas, 30 x 37½ inches
Lent by the National Collection of Fine Arts, Smithsonian Institution

58 THE WRECK (1896)
Oil on canvas, 30 x 48 inches
Lent by Carnegie Institute

*59 CROQUET PLAYERS (1865)
Oil on canvas, 16 x 26 inches
Lent by the Albright Art Gallery

*60 OCTOBER EVENING (1865)
Oil on canvas, 14 x 12 inches
Lent by Mr. and Mrs. John F. Walton, Jr.

*61 LIGHT ON THE SEA (1897)
Oil on canvas, 29 x 49½ inches
Lent by The Corcoran Gallery of Art

*62 EARLY MORNING AFTER A STORM AT SEA (1902)
Oil on canvas, 30¼ x 50 inches
Lent by The Cleveland Museum of Art, J. H. Wade Collection

WINSLOW HOMER: "THE WRECK"

Lent by Carnegie Institute

THOMAS EAKINS (1844-1916)

Born 1844, Philadelphia, Pennsylvania. Studied at Pennsylvania Academy of the Fine Arts; took physician's course in anatomy at Jefferson Medical College. Paris 1866-1869, École des Beaux Arts under Gérôme, also with Bonnat and the sculptor Dumont; traveled in Europe. Settled in Philadelphia 1870, teaching at Pennsylvania Academy. Died 1916.

63 OARSMEN ON THE SCHUYLKILL (c. 1873)
Oil on canvas, 27⅝ x 48⅛ inches
Lent by The Brooklyn Museum, J. B. Woodward Fund

64 MRS. THOMAS EAKINS (c. 1899)
Oil on canvas, 20 x 16 inches
Lent by The Knoedler Galleries (agent for owner)

†65 MUSIC (1904)
Oil on canvas, 39⅜ x 49½ inches
Lent by the Albright Art Gallery

66 THE SINGER (1906)
Oil on canvas, 24 x 20 inches
Lent by Babcock Galleries

*67 THE SWIMMING HOLE (1883)
Oil on canvas, 35⅝ x 29⅜ inches.
Lent by Fort Worth Art Association

*68 WALT WHITMAN (1887)
Oil on canvas, 30 x 24 inches
Lent by The Pennsylvania Academy of the Fine Arts

††69 PORTRAIT OF AN ARCHITECT (1896/1900)
Oil on canvas, 80 x 42 inches
Lent by Dartmouth College

*70 BETWEEN ROUNDS (1899)
Oil on canvas, 50¼ x 40 inches
Lent by the Philadelphia Museum of Art

*71 JOSEPH R. WOODWELL (1904)
Oil on canvas, 25 x 20 inches
Lent by Carnegie Institute

†Not exhibited at Munson-Williams-Proctor Institute.
††Exhibited only at Carnegie Institute and Munson-Williams-Proctor Institute.

THOMAS EAKINS: "MUSIC"

Lent by the Albright Art Gallery

MARY CASSATT (1845-1926)

Born in Pittsburgh, Pennsylvania, in 1845. Studied at Pennsylvania Academy of the Fine Arts and in Europe. Visited Parma to study Correggio, and Madrid and Antwerp for Rubens. First exhibited, Paris Salon 1872. In 1873 settled in Paris. Friend of Degas and Impressionists, she joined their group in 1877. Exhibited with them in 1879, 1880, 1881, and 1886. First one-man show at Durand-Ruel's, Paris, in 1891. In addition to her painting, she excelled in etching in color. Died 1926.

72 MOTHER AND CHILD (c. 1882)
Oil on canvas, 17⅛ x 23 inches
Lent by The Columbus Gallery of Fine Arts, Frederick W. Schumacher Collection

73 WOMAN AND CHILD
Oil on canvas, 28½ x 22¾ inches
Lent by The Newark Museum

74 MOTHER AND CHILDREN
Oil on canvas, 36¼ x 29¼ inches
Lent by the Fogg Art Museum, Harvard University

75 YOUNG WOMEN PICKING FRUIT (1891)
Oil on canvas, 52 x 36 inches
Lent by Carnegie Institute

*76 AT THE OPERA (1880)
Oil on canvas, 32 x 26 inches
Lent by the Museum of Fine Arts, Boston

MARY CASSATT: "MOTHER AND CHILDREN"

Lent by the Fogg Art Museum, Harvard University

ALBERT PINKHAM RYDER (1847-1917)

Born 1847, New Bedford, Massachusetts, of seafaring family. To New York City with family about 1867. Studied briefly with William E. Marshall, and, 1871, National Academy of Design. To Europe 1893 with Daniel Cottier. First exhibited National Academy in 1873; Society of American Artists 1878-1887; Armory Show 1913. Died in Elmhurst, Long Island, 1917.

77 MOONLIGHT
Oil on panel, 16 x 17¾ inches
Lent by the National Collection of Fine Arts, Smithsonian Institution

78 PIRATE ISLAND
Oil on canvas, 9½ x 27½ inches
Lent by the University of Georgia

79 THE POND
Oil on canvas, 12 3/16 x 16 7/16 inches
Lent by the Walker Art Center

80 ROADSIDE MEETING (1901)
Oil on canvas, 15 x 12 inches
Lent by The Butler Institute of American Art

*81 SIEGFRIED AND THE RHINE MAIDENS (1891)
Oil on canvas, 19⅞ x 20½ inches
Lent by the National Gallery of Art, Mellon Collection

ALBERT PINKHAM RYDER: "PIRATE ISLAND"

Lent by the University of Georgia

RALPH ALBERT BLAKELOCK (1847-1919)

Born in 1847, New York City, son of English-born physician. Left New York public schools, entered City College of New York (1864). Devoted to music and painting. In early years exhibited in National Academy; in 1869 traveled to Far West and to the Caribbean. Little known of history of his work before 1900. Frustrated in attempts to support himself and family by his art, he lost his reason and became an inmate of an insane asylum for seventeen years. Never wholly recovering after his release in 1916, he died in 1919.

82 AFTERGLOW
Oil on canvas, 21 x 40 inches
Lent by the Canajoharie Art Gallery

83 ECSTASY
Oil on canvas, 30 x 38 inches
Lent by The Hackley Art Gallery

84 OLD NEW YORK, SHANTIES AT 55TH STREET AND 7TH AVENUE
Oil on canvas, 30 x 42 inches
Lent by the Milwaukee Art Institute, War Memorial Collection

85 A PANORAMIC VIEW OF HAWLEY, PENNSYLVANIA (1883)
Oil on canvas, 15 x 52¼ inches
Lent by Carnegie Institute, Gift of G. David Thompson

*86 AT NATURE'S MIRROR
Oil on canvas, 16 x 23⅞ inches
Lent by the National Collection of Fine Arts, Smithsonian Institution

*87 THE STREAM
Oil on canvas, 24 x 16⅜ inches
Lent by Mr. and Mrs. Alexander C. Speyer

*88 MOONLIGHT
Oil on canvas, 17 x 25 inches
Lent by Carnegie Institute

RALPH ALBERT BLAKELOCK: "OLD NEW YORK, SHANTIES AT 55TH STREET AND 7TH AVENUE"

Lent by the Milwaukee Art Institute, War Memorial Collection

WILLIAM MERRITT CHASE (1849-1916)

Born in Franklin, Indiana, 1849; studied with local portraitists in Indianapolis and at the National Academy of Design, New York. Moved with his family to St. Louis whence, in 1872, he was sent abroad by patrons. Studied under Piloty in Munich for five years. Returned 1878, as teacher for Art Students League, New York; became leading teacher of painting in country. Died 1916.

89 LANDSCAPE: SHINNECOCK, LONG ISLAND (1896)
Oil on panel, 14¼ x 16 inches
Lent by The Art Museum, Princeton University

90 DID YOU SPEAK TO ME? (1900)
Oil on canvas, 36 x 41 inches
Lent by The Butler Institute of American Art

91 WOMAN IN WHITE
Oil on canvas, 51 x 36½ inches
Lent by Munson-Williams-Proctor Institute

92 THE CONNOISSEUR (or THE STUDIO CORNER)
Oil on canvas, 20 x 22 inches
Lent by the Canajoharie Art Gallery

*93 THE OPEN AIR BREAKFAST (c. 1888)
Oil on canvas, 37½ x 56¾ inches
Lent by The Toledo Museum of Art, Gift of Florence Scott Libbey, 1953

*94 PORTRAIT OF A WOMAN
Oil on canvas, 19 x 16¼ inches
Lent by Mr. and Mrs. Henry R. Nash, Pittsburgh

*95 THE BIG BRASS BOWL (c. 1899)
Oil on canvas, 35 x 40 inches
Lent by Carnegie Institute

*96 PORTRAIT OF MRS. CHASE
Oil on canvas, 72 x 48 inches
Lent by Carnegie Institute

*97 THE TENTH STREET STUDIO
Oil on canvas, 42 x 66 inches
Lent by Carnegie Institute

WILLIAM MERRITT CHASE: "WOMAN IN WHITE"

Lent by Munson-Williams-Proctor Institute

JOHN HENRY TWACHTMAN (1853-1902)

Born 1853, Cincinnati, Ohio, son of political refugee from Hanover, Germany. Studied with Duveneck and in 1876 accompanied him to Munich. Also worked under Boulanger and Lefebvre, Paris. Lost work in shipwreck returning to America, 1885. Settled near Greenwich, Connecticut, teaching at Newport, Rhode Island, and the Art Students League of New York. Helped organize *Ten American Painters*, 1898. Died in Gloucester, Massachusetts, 1902.

98 SPRING MORNING
Oil on canvas, 27 x 32 inches
Lent by Carnegie Institute

99 HORSENECK BROOK, WINTER (1892/94)
Oil on canvas, 26 x 32 inches
Lent by the Daywood Art Gallery, Inc.

100 LANDSCAPE
Oil on canvas, 35 x 46 inches
Lent by The Knoedler Galleries

101 RIVER IN WINTER
Oil on canvas, 36½ x 48½ inches
Lent by Carnegie Institute

*102 SUMMER
Oil on canvas, 30 x 53 inches
Lent by The Phillips Collection

*103 SAN MINIATO (c. 1880-81)
Oil on canvas, 12¾ x 19¼ inches
Lent by John O'Connor, Jr.

*104 SKETCH
Oil on canvas, 25 x 15 inches
Lent by Carnegie Institute

JOHN HENRY TWACHTMAN: "HORSENECK BROOK, WINTER"

Lent by the Daywood Art Gallery, Inc.

JOHN SINGER SARGENT (1856-1925)

Born 1856, Florence, Italy, of American parents. As a youth studied art in Italy, Germany, and France. In 1874, entered studio of his master, Carolus-Duran, Paris. Studied Velasquez in Spain 1879. Turned definitely to portraiture 1881. Lived mostly in London, taking many trips to America. Official artist with British Expeditionary Force in France during World War I. Died in London, 1925.

105 PORTRAIT OF A BOY (1890)
Oil on canvas, 56 x 40 inches
Lent by Carnegie Institute

106 PORTRAIT OF JAMES WHITCOMB RILEY (1903)
Oil on canvas, 36 x 30 inches
Lent by the Art Association of Indianapolis

107 THE SKETCHERS (1914)
Oil on canvas, 22 x 28 inches
Lent by Victor D. Spark

108 LUXEMBOURG GARDENS IN THE MOONLIGHT
Oil on canvas, 29 x 36¼ inches
Lent by The Minneapolis Institute of Arts, Koon Memorial Collection

*109 VENETIAN INTERIOR (1880)
Oil on canvas, 28 x 35 inches
Lent by Carnegie Institute

*110 ROBERT LOUIS STEVENSON (1887)
Oil on canvas, 20 1/16 x 24 5/16 inches
Lent by The Taft Museum

*111 CARMELA BERTAGNA (1916)
Oil on canvas, 23½ x 19½ inches
Lent by The Columbus Gallery of Fine Arts, Frederick W. Schumacher Collection

JOHN SINGER SARGENT: "PORTRAIT OF JAMES WHITCOMB RILEY"

Lent by the Art Association of Indianapolis

FREDERICK CHILDE HASSAM (1859-1935)

Born in Dorchester, Massachusetts, in 1859; trained in Boston. In the mid-1880's he went to Paris where, under the influence of Claude Monet, he developed his luminist interests. One of the *Ten American Painters* group that included Dewing, Tarbell, Benson, Twachtman, Weir, Metcalf, and Decamp. Member of National Academy of Design, 1906. Died at his home in East Hampton, Long Island, 1935.

112 LE GRAND PRIX
Oil on canvas, 36 x 48 inches
Lent by The Art Museum of the New Britain Institute

113 CHEZ LA FLEURISTE (before 1890)
Oil on canvas, 36¼ x 53⅝ inches
Lent by Walter P. Chrysler, Jr.

114 STILL LIFE—FRUIT (1904)
Oil on canvas, 25 x 30¼ inches
Lent by the Portland Art Museum

115 ICE IN THE HUDSON (1908)
Oil on canvas, 20 x 33 inches
Lent by the Milch Galleries

*116 STREET IN GLOUCESTER (c. 1898)
Oil on canvas, 20 x 20 inches
Lent by Miss Adelaide Mitchell and Mrs. L. M. Forncrook

*117 NEW YORK (1901)
Oil on canvas, 16 x 12 inches
Lent by Miss Adelaide Mitchell

*118 THE GRAPE VINE (1911)
Oil on canvas, 35 x 25¼ inches
Lent by W. S. Stimmel, Jr.

*119 THE ALDERS (1918)
Oil on canvas, 22¼ x 52 inches
Lent by the American Academy of Arts and Letters

*120 FIFTH AVENUE IN WINTER
Oil on canvas, 22 x 28 inches
Lent by Carnegie Institute

FREDERICK CHILDE HASSAM: "CHEZ LA FLEURISTE"

Lent by Walter P. Chrysler, Jr.

CHRONOLOGY

WASHINGTON ALLSTON	1779–1843
SAMUEL F. B. MORSE	1791–1872
WILLIAM S. MOUNT	1807–1868
GEORGE C. BINGHAM	1811–1879
DAVID G. BLYTHE	1815–1865
GEORGE INNESS	1825–1894
JAMES M. WHISTLER	1834–1903
WINSLOW HOMER	1836–1910
THOMAS EAKINS	1844–1916
MARY CASSATT	1845–1926
ALBERT P. RYDER	1847–1917
RALPH A. BLAKELOCK	1847–1919
WILLIAM M. CHASE	1849–1916
JOHN H. TWACHTMAN	1853–1902
JOHN S. SARGENT	1856–1925
CHILDE HASSAM	1859–1935